



Cleveland Art



December 2008

The Cleveland Museum of Art Members Magazine

From the Director

A landmark year in the history of the museum celebrates the past and looks to the future

Our 2007–08 fiscal year ended just one day after we opened the newly reinstalled galleries on the main floor of the museum's historic 1916 building, and it is appropriate to view the entire 12 months through the lens of that celebratory weekend. Our major exhibitions served to set the stage. *Arms and Armor from Imperial Austria* brought highlights of one of the world's great armor collections to Cleveland, presaging the return of our own beloved Armor Court just a few months later. Before that, *Impressionist and Modern Masters from the Cleveland Museum of Art* brought home our superb holdings of Impressionist art in the midst of a tour that saw this exhibition delight visitors from Beijing and Seoul to Vancouver and Salt Lake City.

Closer to home, we welcomed many visitors to the museum during the past year to enjoy a range of educational offerings, from docent-led tours and studio art classes to the Chalk Festival and Parade the Circle. And we made many new friends out in the community with our award-winning distance learning programs that bring our collection into classrooms throughout the region and beyond and through our VIVA! and Gala Around Town series, which once again enjoyed a banner year, while the film program covered everything from special previews of upcoming feature films to classic masterworks from the earliest days of cinema. In many ways, this was a period during which, after more than three years of intensive renovation and construction work and displaced activity, the museum began to turn back into what we all think of as a museum—and triumphantly so.

While our exhibitions and programs captured the attention of the public, the slow and careful work of developing the collection continued behind the scenes. One remarkable work that we added to our holdings of modern art is the painting by Aleksandra Exter featured on this magazine's cover and discussed in an article by Bill Robinson. Indeed, *Landscape with Houses and Trees* of 1914–15 is the first painting by an artist of the Russian avant-garde to enter the collection. We have also been blessed with the recent addition of a number of talented individuals to our staff. During the past year we appointed a new chief curator, Griffith Mann; promoted our own longtime paintings conservator Marcia Steele to chief conservator; added Cindy Fink as director of marketing and communications; and filled two very important curatorial positions: Jon Seydl arrived to oversee European painting and sculpture, as did Paola Morsiani, now in charge of contemporary art.

The reopening itself, which signaled the completion of the first phase of our capital project, was a stirring event greeted with great excitement. More than 3,000 people visited that first day. By the end of the summer, we had welcomed over 60,000 visitors—many of whom were seeing the museum for the first time—to the new

What's Happening

● Holiday CircleFest

On Sunday, December 7, from 1:00 to 5:30, the museum joins two dozen of its neighboring institutions for University Circle Holiday CircleFest.

● Give the Gift of Membership

This holiday season, share the treasures of the Cleveland Museum of Art by giving a CMA membership. Now through January 7, 2009, CMA members save 20% on the purchase of new gift memberships up to the \$100 Classic level. Call 216-707-2268 to purchase your gifts today or visit www.clevelandart.org/member.

Valid on the purchase of new memberships only. Cannot be used to renew an existing membership or for a person within an existing membership household. No other discounts or promotions can be combined with this offer, including Cash in Your Tix. Discount available on memberships valued \$100 or less. Offer expires January 7, 2009. Memberships must be purchased by December 19 to guarantee delivery by December 25.

● Print Tickets at Home!

The new web site ticketing system allows visitors to purchase tickets online and print them at home. www.clevelandart.org/tickets

● Calling All E-mails!

Get on our list by e-mailing membership@clevelandart.org. The museum does not sell or trade your e-mail address to other organizations.

● Latest Info Online

Check www.clevelandart.org for the latest program information and the most current rosters of museum supporters.

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Cleveland Museum of Art. From the many delighted responses we received, it is clear that the experience of our renovated and newly reinstalled galleries was deeply moving.

Looking ahead, we're evaluating our collections database and will soon replace it with a new model that will provide greater ease of use and access to this important resource for everyone, from our curatorial staff to the casual visitor to our web site.

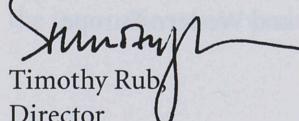
Speaking of which: A redesign of our web site is under way and we expect a new version to be up and running by March 31, 2009. Our long-range plan, begun this past June, should be completed around this time next year, enabling us to move forward with a shared vision of the future and how the museum can better serve the needs of the community.

Our project timeline calls for the new east wing (modern and contemporary art) to open in June of 2009 and a portion of the ground floor of the 1916 building (ancient through early medieval art) the following summer. With the 1958 and 1983 buildings now undergoing demolition, we will soon begin pouring the foundations for the new atrium and north and west wings. Construction on these additions should begin late next year and be completed in late 2011, followed by the reinstallation of the rest of the collection and the outfitting of a number of new public spaces, including the atrium and our new café and restaurant.

On the financial side, our operating budget for the past fiscal year was slightly smaller—\$30.7 million vs. \$32.7 million—than the previous year's, and the value of our combined endowments and trusts also declined as the stock markets took some moderate losses: \$737 million on June 30, 2008 vs. \$821 million on June 30, 2007. The Annual Fund, meanwhile, brought in a remarkable \$6.274 million vs. \$5.8 million the previous year, an increase of 8.2%. The recent turmoil in the world's financial markets will affect institutions everywhere in ways that are hard to predict, but fortunately the Cleveland Museum of Art budgets and spends conservatively according to a five-year spending rule that makes available a set percentage of the average value of our endowments and trusts over the previous five years. This approach has the effect of substantially smoothing out peaks and valleys of market fluctuation and allows the museum to sustain its operations and programs even in turbulent times. I thank all of those who have supported the museum in the past and who will continue to do so in the future, and I look forward to that day a few years from now when we will be able to look at our completed new museum and marvel at the remarkable sustained accomplishment it represents.

And as for the present . . . Be sure to bring your friends and family to see the dazzling exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique*, and try not to wait until its final weekend. These three great designers—consummate artists and savvy marketers who catered to an international clientele—have not been featured together since the 1900 Exposition Universelle in Paris, and it could well be another 108 years before it happens again!

Sincerely,

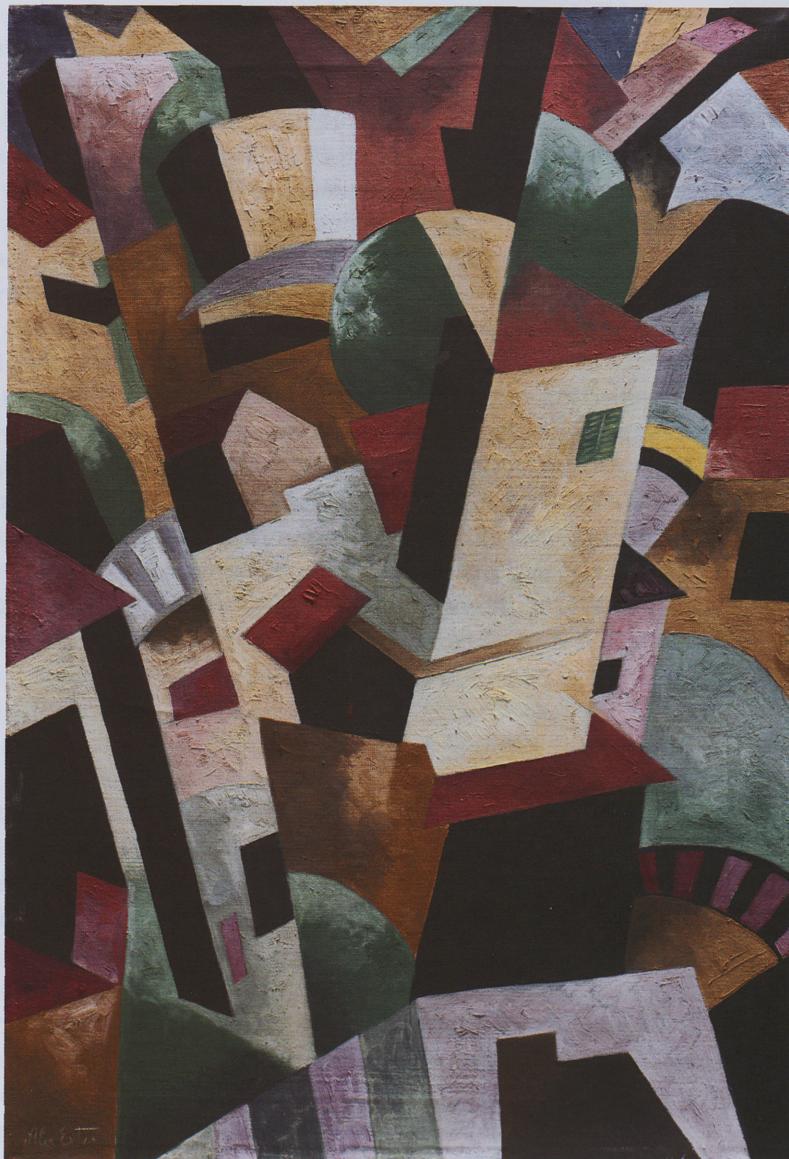

Timothy Rub
Director



Director Timothy Rub and attendees at the members annual meeting in late September listen as facilities director Tom Catalioti describes improvements to utility systems.

Beyond Cubism

A dynamic, intensely colorful painting by a member of the Russian avant-garde comes to Cleveland



Aleksandra Exter (Russian, 1882–1949). *Landscape with Houses and Trees*, about 1914–15. Oil on canvas, 79.5 x 54.5 cm. John L. Severance Fund 2008.37

As a leading artist of the Russian avant-garde, Aleksandra Exter (1882–1949) played a crucial role in transmitting new developments in the visual arts to her native country through a collaborative relationship with Cubists, Futurists, Suprematists, Rayonists, and Constructivists. Exter's *Landscape with Houses and Trees* of 1914–15, recently acquired by the Cleveland Museum of Art, is the first painting by Exter or any other artist of the Russian avant-garde to enter the collection. The acquisition is particularly significant since for several decades Exter served as a crucial link between modernist culture in Eastern and Western Europe.

The museum
work of vi

Exter was born in Belostok near the current border between Poland and Belarus. After receiving her initial art training in Kiev, she began visiting Paris in 1907. Over the next few years she developed close relationships with Pablo Picasso, Georges Braque, Robert Delaunay, Fernand Léger, and Ardengo Soffici. Along with Léger and Marcel Duchamp, she contributed to the celebrated Section d'Or exhibition of dissident Cubists that opened in Paris in 1912. In 1914 she visited Italy and exhibited with the Italian Futurists in Rome, and in the spring of the same year joined with Kasimir Malevich, Marc Chagall, Wassily Kandinsky, and Alexander Archipenko in the landmark exhibition of Russian avant-garde art held at the Salon des Indépendents in Paris.

Exter was just as active in her native Russia. In 1908 she joined an avant-garde group in Kiev, then participated in the



This well-worn photograph shows Exter at the Tramway exhibition, Petrograd (St. Petersburg), 1915.
© Palace Editions, The State Russian Museum, Moscow

Triangle exhibition in St. Petersburg in 1910, all of the Jack of Diamonds exhibitions in Moscow from 1910 to 1914, and the exhibition "No. 4" of Russian Futurists, Rayonists, and Primitives held in Moscow in 1914. These groups, especially the Jack of Diamonds led by Mikhail Larionov and Natalia Goncharova, dedicated themselves to transmitting Cubism and other avant-garde styles to Russia. As a prominent member of several such groups, Exter played a key role in bringing the Russia avant-garde to a prominent position in the international art world.



Beyond Cubism

World War I brought an end to Exter's trips abroad. She spent nine years, from 1915 to 1924, working in Kiev, Odessa, St. Petersburg (Petrograd), and Moscow. It was during this period that she joined the Russian Suprematist movement and became a politically engaged artist. Her contributions to the political and cultural life of the emergent Soviet Union included organizing cooperative workshops, making posters and signs for street demonstrations, and producing costumes and stage sets for the avant-garde theater. In 1924, as the political and cultural climate turned more repressive after Lenin's death, Exter left Russia and spent the rest of her life working in France.

Landscape with Houses and Trees is an impressive painting that reveals how thoroughly Exter absorbed the principles of Cubist spatial structure. The composition features a complex interweaving of fragmented planes moving, colliding, and intersecting in a collapsed space. Exter painted it at a crucial time when she was moving beyond Cubism toward a more dynamic style of intense energy, color, and movement. Although Cubism, as first developed by Picasso and Braque, was widely admired by avant-garde artists, the style also came under severe criticism for being overly restrained and lacking the dynamic qualities necessary for expressing the spirit of the modern industrial age. Prior to 1912, Exter followed the model of classic Cubism by painting calm, restrained compositions in a nearly monochromatic palette. By contrast, the intensely colored forms and rhythmically expanding arcs in *Landscape with Houses and Trees* reveal that she had already begun transitioning toward a new style influenced by the Italian Futurists. Art historians refer to this style as Cubo-Futurism, a term especially appropriate for this painting, although it also provides evidence of her decidedly Russian-Ukrainian love of decorative patterning and bold, saturated color. *Landscape with Houses and Trees* complements the museum's existing collection of Cubist paintings by Picasso, Braque, and Juan Gris, while at the same time demonstrating how avant-garde artists developed Cubism in new directions—in this case, toward greater dynamism and abstraction. ■

ABOVE: Pablo Picasso (Spanish, 1881–1973). *Bottle, Glass, and Fork*, 1911–12. Oil on canvas. Leonard C. Hanna Jr. Fund 1972.8

RIGHT: Fernand Léger (French, 1881–1955). *The Aviator*, 1912. Oil on canvas. Leonard C. Hanna Jr. Fund 1981.16

SEE IT IN JUNE

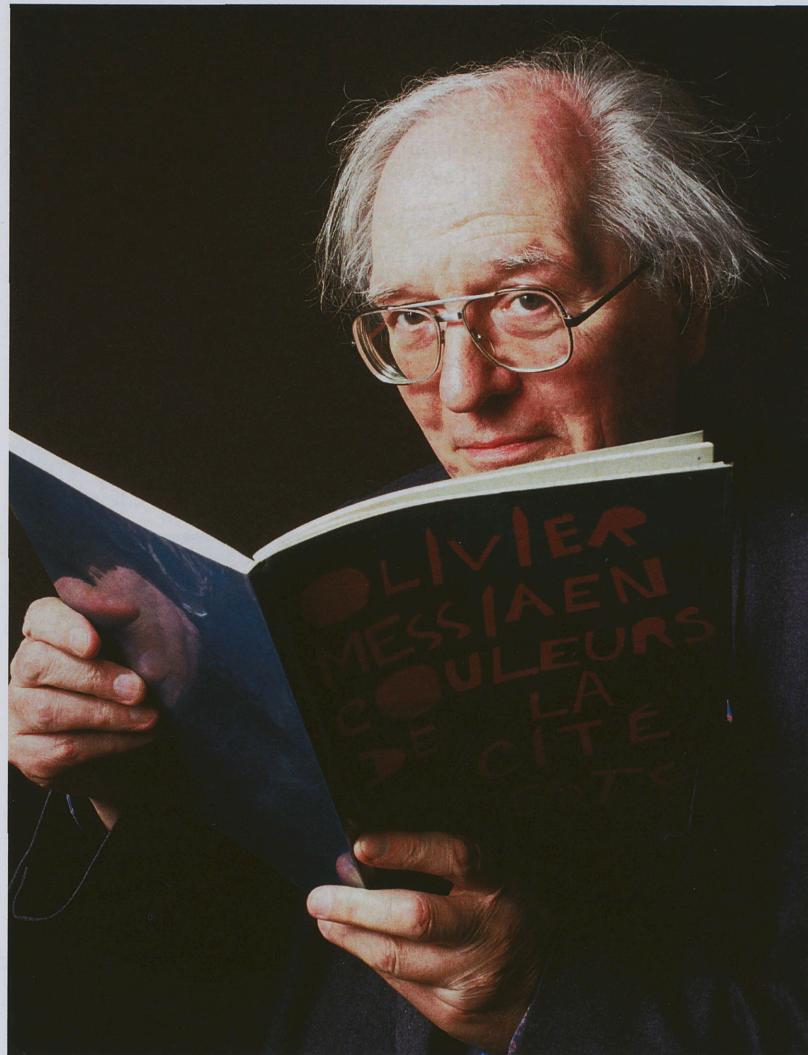
Visitors can see Exter's *Landscape with Houses and Trees* when the permanent collection galleries of the new east wing open next summer. The galleries will feature an entirely new presentation of the museum's 19th-century, modern, contemporary, and photography collections.



Thomas M. Welsh,
Associate Director of Music

The Messiaen Centenary

The museum joins the global celebration of the life and work of visionary French composer Olivier Messiaen



Baumann Arnaud/Sipa

December 10 marks the 100th anniversary of the birth of the great French composer Olivier Messiaen (1908–1992), and the Cleveland Museum of Art joins the rest of the music world in celebration. Mystic, visionary, lover of birdsong, devout Catholic, and admirer of non-Western musics—all of these appellations characterize the man, whose sound is distinctive. Diving headlong into Messiaen's catalogue of wide-ranging works of enormous power and spirit, we take the occasion this month to present a variety of pieces both large and small over several concerts. We are not only celebrating the life of a titanic composer, but checking in with an old friend.

In 1978, Messiaen turned 70. That milestone was as practical a moment as any to put on a festival, but hardly necessary for re-

THANKS

Additional research materials
courtesy of the Cleveland Music
Archives

inforcing an international stature that had been cemented years earlier. Many of his compositions were famous (or infamous) and regularly performed, from the *Quatuor pour la fin du temps* for the unusual instrumentation of violin, clarinet, cello, and piano to the *Turangalîla-symphonie* for large orchestra, as well as the vast body of work for organ, Messiaen's primary instrument. His influence as a teacher already resonated deeply with the next generation of composers, including Pierre Boulez, George Benjamin, and Gérard Grisey. Indeed, the impact of Messiaen's music was neither unknown nor in need of resuscitation. The occasion for a 70th birthday celebration was that the great man was coming to town.

"I hasten to put the digest of my telephone discussion with you on paper." So begins the excited letter from Karel Paukert, curator of musical arts of the Cleveland Museum of Art, to maestro Lorin Maazel of the Cleveland Orchestra. A conversation in the early spring of 1976 between the men guiding the music programs of their respective institutions hit on the idea of collaborating for a weeklong series of concerts, at which Messiaen would be the guest of honor, along with his wife, pianist Yvonne Loriod. Paukert had already begun planning a program of the complete organ works for the 1978 season, but he approached Maazel knowing that the orchestra's involvement would considerably elevate the undertaking—and, undoubtedly, be an even greater enticement for Messiaen to make the trip to Cleveland.



October 1978: The composer improvises on the McMyler Organ in Gartner Auditorium.



Maazel responded positively. Under his leadership, the orchestra had initiated an annual "Great Composers of Our Time" series intended, as plainly and boldly stated, "to honor the great contemporary composers from various countries with a week's residency in Cleveland and a Cleveland Orchestra subscription program devoted to their music." Thus, the fourth edition would focus on Olivier Messiaen, with the involvement of the museum.

October 1978 was determined to be the best period, and more than a year's worth of preparation was set in motion. The orchestra proposed *Réveil des oiseaux*, featuring Loriod as soloist, and *Chronochromie*, both works inspired by the composer's love of birdsong. Messiaen himself suggested a third piece, *Les offrandes oubliées*, his first acknowledged orchestral work (one with a gorgeously dark beginning: the score marking is *Très lent, dououreux, profondément triste*), and proposed that this piece should begin the concert. (The orchestra opted for Mozart.)

The museum, for its part, would host Messiaen and Loriod in a two-piano recital in Gartner Auditorium. Loriod would perform three sections of the massive solo work *Vingt regards sur l'Enfant-Jésus*, and then be joined by the composer for the complete *Visions de l'Amen* for two pianos. As a prelude, that summer Paukert hosted an "Homage to Olivier Messiaen," a week of organ concerts and seminars by three Messiaen experts, plus two

RIGHT: *Fernand Léger (French, 1881–1955). The Aviator*, 1932. Oil on canvas. Ferdinand C. Hartog Jr. Fund 1974.6

RIGHT: *Fernand Léger (French, 1881–1955). The Aviator*, 1932. Oil on canvas. Ferdinand C. Hartog Jr. Fund 1974.6

PERFORMANCES AND FILM

Wednesday, December 3, 7:30

Saturday, December 6, 3:00

CMA Galleries

Members of the Cleveland Orchestra perform the haunting *Quatuor pour la fin du temps* (*Quartet for the End of Time*) amidst the religious masterworks in CMA's Italian baroque gallery. This eight-part meditation was inspired by the Revelation of John the Divine, about which Messiaen noted that the Apocalypse "contains not only monsters and cataclysms, but also moments of silent adoration and marvelous visions of peace."

Sunday, December 7, 1:30

CMA Lecture Hall

The Crystal Liturgy: Olivier Messiaen Directed by Olivier Mille, with Olivier Messiaen. This portrait of the innovative French composer contains interviews, archival film clips, and excerpts from his music. Cleveland theatrical premiere. (France, 2002, color, subtitles, DVD, 57 min.)

Wednesday, December 10, 7:30

Old Stone Church

Virtuoso performer Christopher Taylor, called "a pianist of awesome intelligence" by the *New York Times*, performs from memory the massive *Vingt regards sur l'Enfant-Jésus*. The piece is more than two hours long, its ravishing colors and structures a portal to the divine.

Saturday, December 13, 7:30

Pilgrim Church of Tremont

In a unique institutional collaboration, the Oberlin Contemporary Music Ensemble, conducted by Tim Weiss, performs *Des canyons aux étoiles . . .* (*From the Canyons to the Stars . . .*), an evening-length tone poem in three parts commissioned to celebrate the bicentenary of the Declaration of Independence and inspired by Messiaen's visit to Bryce Canyon. Ohio premiere.

Sunday, January 4, 2:00

St. Paul's Church

Retired CMA musical arts curator Karel Paukert performs *La Nativité du Seigneur* for organ, the composer's primary instrument. Messiaen served as organist at Trinity Church in Paris from 1931 until his death in 1992. Our centenary celebration of the great mystic of the 20th century ends, appropriately, with music for the organ, imbued with spiritual meditation and visions of new life.

For tickets and more information, visit www.clevelandart.org/viva or call 1-888-CMA-0033.



Christopher Taylor performs Messiaen's expansive *Vingt regards sur l'Enfant-Jésus* at the Old Stone Church on Public Square.

related lectures by Edward Henning, CMA's curator of modern art, on major trends in the 20th-century visual arts in France and the United States. Organists and other enthusiasts came from around the region, paying \$40 tuition.

Messiaen and Loriod arrived in Cleveland on October 8, a Sunday. The schedule for the week was by this time quite crowded with events, as two more University Circle institutions had been pulled into the celebration: the Cleveland Institute of Music for master classes, and the Music School Settlement for a concert of chamber works. Loriod expressed concern about enough rehearsal time, pointing out to the orchestra that *Réveil* and *Chronochromie* are "particularly difficult works," and there was the recital to prepare for as well. Rehearsal time at the pianos was scheduled at the museum for the day of the recital, October 13, but the artists had communicated in advance to the orchestra to also allow for time at Severance Hall almost immediately upon arrival. Curiously, they were not particular about the types of pianos made available to them, writing that even uprights would do, but Messiaen did stipulate that the two pianos to be used for rehearsing *Visions de l'Amen* were to be placed in separate rooms!

In the end, as reviews and recordings attest, the musical celebration in Cleveland of the great composer's birthday was a success, and Paukert and Maazel's collaborative spark was a signal event. Thirty years later, the museum again turns its attention to a festival of this modern master, whom noted critic Paul Griffiths called "the first great composer whose works exist entirely after, and to a large degree apart from, the great Western tradition." Keyboard music is well represented, with Christopher Taylor performing the complete *Vingt regards* from memory, and Karel Paukert at the organ to offer *La Nativité du Seigneur*. Members of the Cleveland Orchestra join us for two gallery performances of the *Quatuor pour la fin du temps*, an astonishingly beautiful work composed in the most trying of circumstances, during Messiaen's internment at a POW camp during World War II. Particularly noteworthy will be the Cleveland premiere (more than 30 years after its completion) of *Des canyons aux étoiles . . .*, a work for large chamber orchestra inspired by Messiaen's visit to Bryce Canyon, Utah, and written in honor of the bicentenary of the Declaration of Independence. Five concerts by world-class artists as well as a documentary film explore the range of the composer's work: diverse in character, but at all times spiritual, ecstatic, granitic, ravishing. ■■■

THANKS

Additional research materials courtesy of the Cleveland Orchestra Archives



Exhibition Tours

See highlights of the exhibition on Tuesdays and Sundays at 1:30 with exhibition ticket. Meet at exhibition entrance.

Guest Lecture

Expert speakers give greater context to the exhibition. Free.

Joan Rosasco

Lalique specialist

Wednesday, December 3, 6:30

Who Wore Them? Lalique and His Clients

Jeannine Falino

Tiffany specialist

Sunday, December 14, 2:00

A Tale of Two Tiffanys

Artist's Dialogue

Hear from renowned local artists whose work is directly influenced by the masters in *Artistic Luxury*.

Marjorie Williams and Stephen Harrison with John Paul Miller

Wednesday, December 17, 6:30

Wade Chapel Tours

Saturdays at 2:00, December 13, 2008 and January 10, 2009.

Lake View Cemetery, 12316 Euclid Avenue, Cleveland

Take advantage of these free special tours of a Louis Comfort Tiffany masterpiece just down the road from the museum on Euclid Avenue. Meet at the Wade Chapel in Lake View Cemetery. Call 216-707-2656 to register at least three days prior to each tour. Limit 45 per date.

Highlights Tours

Old Friends in New Spaces

Thursday–Saturday at 1:30 in the renovated 1916 building. Meet in the museum rotunda.

Botticelli Talks

Art in Focus

Wednesdays at 1:30, December 3, 10, 17, and 31. Botticelli's tondo painting *Virgin and Child with St. John the Baptist*, featured in this year's U.S. Postal Service Christmas stamp. Meet in the rotunda.

Holiday Lecture

Season of Light

Wednesday, December 10, 6:30

Celebrations of holidays such as Christmas, Hanukkah, and Diwali often fall in the winter months and make use of light. The museum's director of distance learning Dale Hilton and Cheryl Piper, director of the Lorain County Sacred Landmarks Initiative, team up to explore these traditions using objects from the CMA collection.

Lecture/Panel Discussion

Revisioning Race:

The Power of Images

Sunday, December 7, 2:30–3:30

Explore representations of race in this special event, which includes a public presentation and panel discussion followed by a self-directed gallery stroll. Planned to complement the Cleveland Museum of Natural History's exhibition *Race: Are We So Different?* Dale Hilton, director of distance learning, introduces works in the CMA's collection that depict images of race. Cleveland State University's Dr. Regennia N. Williams then moderates a panel discussion that will be opened to the audience for comments. Visit the galleries after the program for more viewing and your own discussions.

Art and Fiction Book Club

Loving Frank, by Nancy Horan

Wednesdays, January 14–28, 1:30–2:45

This structured look at art history through fiction and narrative non-fiction is a collaboration between the museum's Ingalls Library and the Education Department. \$45, CMA members \$35.

Art to Go

Let your class see and touch amazing works of art up to 4,000 years old. Contact Alicia Hudson Garr for more information at 216-707-2163, or call Alice Barfoot to schedule at 216-707-2459. Fee.

Art Crew

A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. Free photos of visitors with the characters. \$50 nonrefundable booking fee and \$25/hour with a two-hour minimum for each character and handler. Contact Cathy Lewis-Wright at 216-707-2671 or clwright@clevelandart.org.

MLK Day 2009

Monday, January 19, 2009

Drop-in events, all free, include *Meet the Art Crew Characters*; performances by *Brush High School Gospel Choir* and *Cleveland Heights/University Heights Gospel Choir*; guest speaker: Randell McShepard speaking on *The Legacy of Dr. Martin Luther King*; expressions from students of John Hay Cleveland Metropolitan School District; and hands-on art activities. Tell your friends: become a museum member on MLK Day and save \$10 on individual, family, or classic membership (cannot be combined with other offers).

Class Registration: 216-421-7350

There is a \$10 late fee per order beginning one week before the class starts. Classes with insufficient registration are canceled three days prior to class, with enrollees notified and fully refunded.

Talks to Go

Building for the Future

Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$350 million renovation and expansion, and previews what is coming as the CMA increases its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458.

Adult Studios

Learn from professional artists in small classes that ensure individual attention.

Drawing in the Galleries

10 Wednesdays, January 14–March 18, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180. Supplies \$60 for first-time students, \$20 models fee.

Composition in Oil

10 Fridays, January 16–March 20, 10:00–12:30 or 6:00–8:30. Susan Gray Bé, instructor. \$225, CMA members \$180. Supplies \$60 for first-time students.

Introduction to Painting

8 Tuesdays, January 20–March 19, 10:00–12:30. Kate Hoffmeyer, instructor. \$180, CMA members \$144.

Advanced Watercolor

8 Wednesdays, January 21–March 18 (no class on February 25), 10:30–12:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Drawing

8 Wednesdays, January 21–March 18 (no class on February 25), 1:00–3:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Watercolor in the Evening

8 Wednesdays, January 21–March 18 (no class on February 25), 6:00–8:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Beginning Watercolor

8 Thursdays, January 22–March 19 (no class on February 26), 10:00–12:30. Jesse Rhinehart, instructor. \$180, CMA members \$144.

Winter Lights Lantern Festival and Holiday CircleFest

See lantern displays inside the museum and the Environment of Lights installation on Wade Oval from Friday evening, December 5 through Sunday, December 14. On Sunday, December 7, from 1:00 to 5:30, the museum joins two dozen of its neighboring institutions for University Circle Holiday CircleFest. The day culminates at 5:30 as dancers, giant puppets, and guest artists with lit lanterns lead a spectacular procession into and around Wade Oval. See www.clevelandart.org for details.

Winter Lights Lantern Festival

Friday, December 5–Sunday, December 14. Environment of Lights and lantern displays.

Holiday CircleFest Schedule

Sunday, December 7, 1:00–5:30

Armor Art Cart 1:00–3:00

Chroma Key Experience 1:00–3:00

Wanna be in pictures? Picture yourself in CMA works of art.

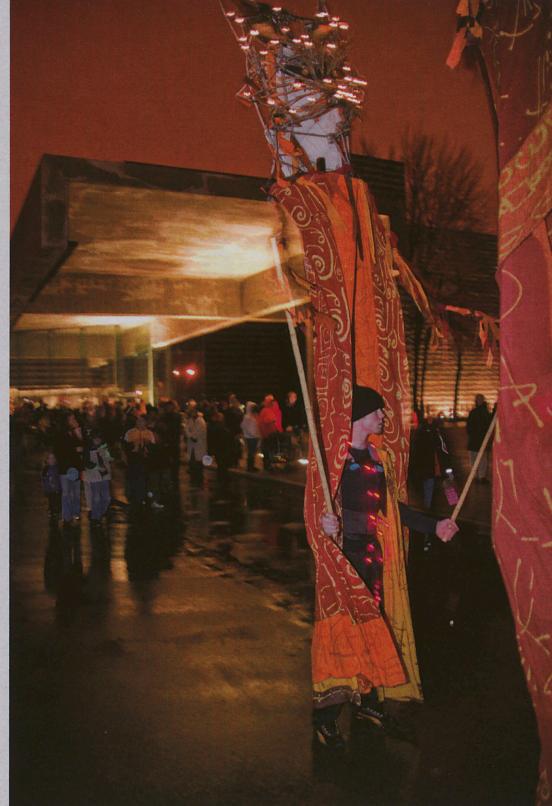
Gallery Tours 1:30, 2:30, and 3:30

Lantern-making Workshop 2:00–4:30 Asian-inspired lanterns. Make a simple lantern to carry in the procession.

Envisioning Race: The Power of Image 2:30–4:00

Art Crew, seasonal music, food, and shopping throughout the afternoon

Lantern Procession 5:30 Led by guest lantern artists, giant puppets, and Environment of Lights dancers



Volunteers are needed the week beginning December 1 to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Services at 216-707-2593.

Museum Art Classes for Children and Teens

WINTER SESSION

6 Saturdays, January 10–February 14, 2009

Most are offered morning or afternoon, 10:00–11:30 or 1:00–2:30.

Your child can discover the wonders of the CMA collection and unearth his or her own creativity in the process. Each class visits our newly open galleries every week and learns techniques in drawing, painting, printmaking, and sculpture.

Art for Parent and Child (age 3), mornings only

Four hands are always better than two! Parents and children work together to create images and objects inspired by the museum's collection. Limit 12 children and 12 parents.

More Mini-Masters (ages 4–5)

Exploration, invention, and discovery are encouraged as younger children talk about art and then work with a variety of materials. Students sharpen small motor and observational skills while having fun.

Line Around (ages 5–6)

Young artists search for lines in our galleries, and then experiment with line interpretation using pencils, paint brushes, and even sticks to produce a variety of lines.

Vivid Visions (ages 6–8)

Using myth, reality, and images from our galleries, students are inspired to create images in a variety of colors, materials, and techniques.

Art Explorers Wanted (ages 8–10)

Students study art from the past to the present—from medieval armor and courtly garb to the furniture and decorations of today. Youngsters learn about style and expression as they explore art works in the galleries and then sharpen visual thinking skills in the studio.

Mixed Up Media (ages 10–12)

Moving beyond the basics, students explore how art processes can be combined to create lively compositions. Materials may include the familiar and the fantastic.

Teens Draw It (ages 13–17), afternoons only

Students use perspective, contour, and shading to create expressive drawings and linear experiments to strengthen their drawing skills. Students draw from observation in the galleries as well as in the studio classroom.

Claymation (ages 10 and up), mornings only

Learn how to create characters from armatures and artist clay and design background sets. Then use our editing equipment to produce stop-action animation. Advanced assignments for previous students. Special fee: \$150, CMA members \$125; supplies included. Bring your own digital camera. Limit 10.

REGISTRATION AND FEES

CMA member registration begins on November 29, 2008, non-members on December 13, 2009. Fees are \$72 for non-members, \$60 for Family-level members for most classes. Art for Parent and Child class \$85, members \$72. Call the box office to register: 216-421-7350 or toll free 1-888-CMA-0033. \$10 late fee per order beginning one week before class starts (January 3).

Cancellation Policy

Refunds are issued any time before the beginning of the session. Refunds after the first class are considered on an individual basis.

Free Gallery Talks for Parents

Take a 45-minute tour while your child is in class. We'll have you back in plenty of time to meet them. Tours offered mornings and afternoons on January 17, 24, 31 and February 7.

VIVA! & Gala Around Town

Witness the World

"Superb soloists and ensembles"
—*The Plain Dealer*

December marks 100 years since the birth of great French composer Olivier Messiaen. The CMA joins the world in a centenary celebration of this musical titan. Several programs highlight aspects of the immediately distinctive music of Messiaen. See next page for a special screening of *The Crystal Liturgy: Olivier Messiaen*, shown in conjunction with the Messiaen Centenary. Tickets available through the CMA box office by calling 1-888-CMA-0033 or online at www.clevelandart.org/tickets.

For full series details, including directions and parking information, visit www.clevelandart.org/viva.

Messiaen Centenary

"The greatest religious composer since Bach" —Alex Ross, *The New Yorker*

"Quatuor pour la Fin du Temps"
Wednesday, December 3, 7:30
Saturday, December 6, 3:00

Members of the Cleveland Orchestra perform the haunting "Quartet for the End of Time." Conceived and written during Messiaen's imprisonment in Silesia during the Second World War, its unusual instrumentation of clarinet, violin, cello, and piano are due to minimal options in impoverished circumstances. Free in the galleries. No tickets required; limited seating.

"Vingt regards sur l'Enfant-Jésus"

Christopher Taylor, piano
Wednesday, December 10, 7:30
Old Stone Church

The wide-ranging virtuoso pianist Christopher Taylor performs from memory the massive "Twenty Ways of Looking at the Infant Jesus," a solo work that the *New York Times* calls "music that juxtaposes stillness, mysticism, and frenzied ecstasy." \$29, CMA members \$27.

"Des canyons aux étoiles . . . "

Oberlin Contemporary Music Ensemble
Saturday, December 13, 7:30
Pilgrim Congregational Church
"Exhilarating" —*New York Times*

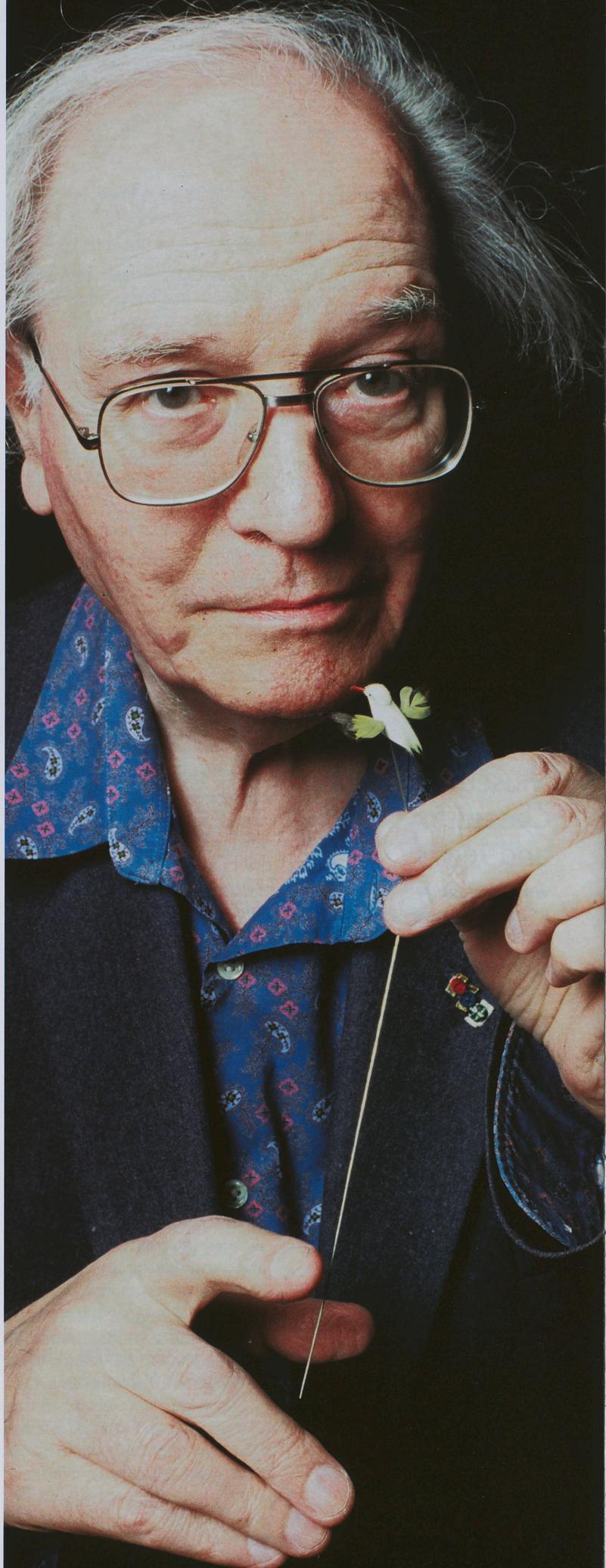
The Oberlin Contemporary Music Ensemble, conducted by Tim Weiss, performs "From the Canyons to the Stars . . .," an evening-length tone poem in three parts, divided into 12 movements. This rarely heard large chamber work was inspired by Messiaen's visit to Utah, and in particular his response to Bryce Canyon's colors, landscape, and birds. \$29, CMA members \$27.

Coming next month:

The museum's Messiaen Centenary celebration concludes when organist Karel Paukert performs Messiaen's *La Nativité du Seigneur* (Jan. 4). Also, Argentine mezzo-soprano Bernarda Fink makes her Cleveland recital debut (Jan. 11) and DanceCleveland copresents a performance by legendary choreographer Merce Cunningham's dance company (Jan. 31).

These programs made possible in part by
The Ernest L. and Louise M. Gartner Fund
The P.J. McMyler Musical Endowment Fund
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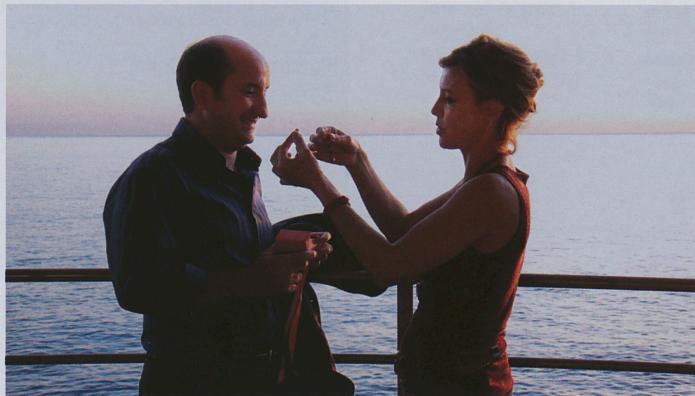
First-Run Films

Four feature films receive their exclusive Cleveland theatrical premiere showings in December. Each film \$8, CMA members \$6, seniors 65 & over \$5, students \$4, or one Panorama voucher.

Santouri the Music Man

Friday, December 5, 7:00
Saturday, December 6, 1:30

Directed by Dariush Mehrjui. Banned in its home country, the latest film by master Iranian filmmaker Dariush Mehrjui (who also suffered censorship under the Shah) follows a popular singer-songwriter and player of the *santoor* (an ancient stringed instrument) as he spirals into heroin addiction. "Suggests that Iran's current cultural repression and rampant drug addiction are no mere coincidence" —*Variety*. Cleveland theatrical premiere. (Iran, 2007, color, subtitles, 35mm, 106 min.)



Days and Clouds

The Crystal Liturgy: Olivier Messiaen

Sunday, December 7, 1:30

Directed by Olivier Mille, with Olivier Messiaen. This portrait of innovative, nature-loving French composer Olivier Messiaen (1908–1992) contains interviews, archival film clips, and excerpts from his music. Presented as part of the museum's Messiaen Centenary celebration (see page 12). Cleveland theatrical premiere. (France, 2002, color, subtitles, DVD, 57 min.)

Days and Clouds

Friday, December 12, 6:45
Sunday, December 14, 1:30

Directed by Silvio Soldini, with Margherita Buy and Antonio Albanese. The acclaimed new drama from the director of *Bread and Tulips* tells of a prosperous, middle-aged couple—recent empty-nesters—who face a crisis in their marriage when he reveals that he lost his job two months ago and their money is running out. "A brave film simply for daring to portray a nightmare lurking in the minds of middle-aged workers" —*New York Times*. Cleveland theatrical premiere. (Italy/Switzerland, 2007, color, subtitles, 35mm, 115 min.)

Love Comes Lately

Friday, December 19, 7:00
Sunday, December 21, 1:30

Directed by Jan Schütte, with Otto Tausig, Barbara Hershey, and Rhea Perlman. Based on three stories by Isaac Bashevis Singer, this delightful film tells of an octogenarian fiction writer and Lothario who has trouble suppressing his overactive imagination—and libido—during a lecture tour. Cleveland premiere. (Germany/Austria/USA, 2007, color, 35mm, 86 min.)

Grand Illusion



Grand Illusion

Sunday, December 28, 1:30

Directed by Jean Renoir, with Jean Gabin, Pierre Fresnay, and Erich von Stroheim. This humanistic masterpiece, one of the great anti-war movies, explores class differences among French prisoners and their German captors at a POW camp during WWI. (France, 1937, b&w, subtitles, 35mm, 117 min.)

The Leopard

Friday, December 26, 1:30

Directed by Luchino Visconti, with Burt Lancaster, Claudia Cardinale, and Alain Delon. This sumptuous historical epic is set in 19th-century Sicily at the time of Garibaldi and the unification of Italy. It tells of a prince and family patriarch whose aristocratic lifestyle is about to be swept away by the tide of history. Music by Nino Rota. (Italy/France, 1962, color, subtitles, 35mm, 188 min.)

The Magnificent Ambersons

Saturday, December 27, 1:30

Directed by Orson Welles, with Tim Holt, Joseph Cotten, and Agnes Moorehead. Orson Welles's mutilated follow-up to *Citizen Kane* is still moving and sublime—and always appears high on lists of the best movies ever made. Based on a Booth Tarkington novel, it chronicles the decline of a great Midwestern family and the advent of the automobile at the cusp of the 20th century. (USA, 1942, b&w, 35mm, 88 min.)

The Earrings of Madame de ...

Tuesday, December 30, 1:30

Directed by Max Ophuls, with Danielle Darrieux, Charles Boyer, and Vittorio De Sica. This elegant, rapturous film set in *fin de siècle* Paris is a high-society drama of adultery centered around a pair of earrings that continually changes hands. (France/Italy, 1953, b&w, subtitles, 35mm, 105 min.)

Russian Ark

Wednesday, December 31, 1:30

Directed by Alexander Sokurov. 300 years of Russian history are condensed into one continuous, 90-minute tracking shot through St. Petersburg's Hermitage Museum (formerly the tzar's Winter Palace) in this unprecedented art film. The camera follows a time-traveling 19th-century French diplomat as he wends his way through 33 rooms and corridors and around 2,000 costumed extras, eventually landing in the midst of the last great royal ball held during the reign of Nicholas II. (Russia/Germany, 2002, color, subtitles, 35mm, 96 min.)

What to Expect

Follow the Art Detour from the north lobby and parking garage to get to the open galleries.

Café and store up and running in north lobby area

The museum café, with a revised menu of convenient options, is in a new space, just to the left as one enters the north lobby. The store, stocked with fresh new merchandise for the fall, is in a temporary site next to the elevators in the north lobby; a larger *Artistic Luxury* store is at the end of the exhibition.

Next big milestone

East wing special exhibition space is open with *Artistic Luxury: Fabergé, Tiffany, Lalique*. The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography and prints and drawings) opens in June.



Parking: Use the tunnel

Stay warm and dry! All museum parking is consolidated in the expanded garage, accessible by way of Jeptah Drive at the northeast corner of the museum (down the hill to the right as one faces the Breuer building). You can enter the museum from the garage without going outside; indeed, starting in early January,

Director Timothy Rub and Monaco Consul General Maguy Maccario-Doyle unveil the *Blue Serpent Egg* by Fabergé at the Monaco Consulate in New York on October 14. The egg, made for the Tzar Alexander III of Russia in 1887 and later a favorite possession of the late Princess Grace of Monaco, is in *Artistic Luxury*.

visitors will have to use the lower-level tunnel because the renovation of Gartner Auditorium will necessitate fencing off the surface area between the north entrance and the top level of the parking garage. The renovation should take about a year, with Gartner reopening next winter.



Head down to your local post office and pick up the new 42¢ holiday stamp featuring the Cleveland Museum of Art's *Virgin and Child with the Young John the Baptist* by Sandro Botticelli. This year is the first time a work of art from the CMA has been used for the holiday issue (you can also order books of the stamps online at www.usps.com).

Visit the galleries to see the real tondo (round) painting. Hear free talks about the painting on Wednesdays at 1:30, December 3, 10, 17, and 31.

Museum Hours

Tuesday, Thursday, Saturday,
Sunday 10:00–5:00
Wednesday, Friday
10:00–9:00
Closed Monday

Administrative Telephones

216-421-7340
1-877-262-4748

Web Site

www.clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659

Nonrefundable service fees apply for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday until 9:00
Reference desk: 216-707-2530

Parking Garage Open!

\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10
max. \$5 after 5:00

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Magazine Staff

Editing: Laurence Channing,
Gregory M. Donley, Kathleen Mills
Design: Thomas H. Barnard III,
Gregory M. Donley

Photography: Howard T. Agriesti,
David Brichford, Gregory M. Donley,
Gary Kirchenbauer

Digital scanning: David Brichford
Production: Charles Szabla

Questions? Comments?

magazine@clevelandart.org



December 2008

\$ Admission fee

R Reservation required

T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
1 Museum closed For full details about Ingalls Library programs, visit library.clevelandart.org	2 Tour 1:30 <i>Artistic Luxury</i> T Nia Coffee House 6:00 at Coventry Library	3 Art in Focus Talk 1:30 <i>Botticelli Tondo</i> Lecture 6:30 <i>Lalique and His Clients</i> . Joan Rosasco Gallery Concert 7:30 <i>Quatuor pour la fin du temps</i>	4 Highlights Tour 1:30 Ingalls Library Program 2:00 <i>Collection in Focus: India Early Minshall's Fabergé Collection</i>	5 Winter Lights Lantern Festival begins <i>Environment of Lights installation on Wade Oval, lantern displays</i> Highlights Tour 1:30 Film 7:00 <i>Santouri the Music Man</i> \$	6 Highlights Tour 1:30 Film 1:30 <i>Santouri the Music Man</i> \$ Gallery Concert 3:00 <i>Quatuor pour la fin du temps</i>	
7 Holiday CircleFest 1:00–5:30 Armor Art Cart, Distance Learning studio, gallery tours, seasonal music, food and shopping Tour 1:30 <i>Artistic Luxury</i> T Film 1:30 <i>The Crystal Liturgy: Olivier Messiaen</i> \$ Lecture/Panel Discussion 2:30 <i>Revisioning Race</i> R Lantern Workshop 2:00–4:30 Asian-inspired Lanterns Lantern Procession 5:30	9 Tour 1:30 <i>Artistic Luxury</i> T	10 Art in Focus Talk 1:30 <i>Botticelli Tondo</i> Holiday Lecture 6:30 <i>Season of Light</i> R Around Town Performance 7:30 Old Stone Church. <i>Vingt regards sur l'Enfant-Jésus</i> \$	11 Highlights Tour 1:30	12 Highlights Tour 1:30 Film 6:45 <i>Days and Clouds</i> \$	13 Museum Art Class Registration begins for non-members Highlights Tour 1:30 Wade Chapel Tour 2:00 <i>Lake View Cemetery</i> R Around Town Performance 7:30 Pilgrim Congregational Church. <i>Des canyons aux étoiles... </i> \$	
14 Tour 1:30 <i>Artistic Luxury</i> T Film 1:30 <i>Days and Clouds</i> \$ Winter Lights Lantern Festival ends Lecture 2:00 <i>A Tale of Two Tiffanys</i> . Jeannine Falino	15 Museum closed	16 Tour 1:30 <i>Artistic Luxury</i> T Nia Coffee House 6:00 at Coventry Library	17 Art in Focus Talk 1:30 <i>Botticelli Tondo</i> Artists Dialogue 6:30 Marjorie Williams, Stephen Harrison, and John Paul Miller	18 Highlights Tour 1:30	19 Highlights Tour 1:30 Film 7:00 <i>Love Comes Lately</i> \$	20 Highlights Tour 1:30
21 Tour 1:30 <i>Artistic Luxury</i> T Film 1:30 <i>Love Comes Lately</i> \$	22 Museum closed	23 Tour 1:30 <i>Artistic Luxury</i> T	24 Highlights Tour 1:30 Museum closes at 4:00	25 Museum closed <i>Christmas Day</i>	26 Highlights Tour 1:30 Film 1:30 <i>The Leopard</i> \$	27 Highlights Tour 1:30 Film 1:30 <i>The Magnificent Ambersons</i> \$
28 Tour 1:30 <i>Artistic Luxury</i> T Film 1:30 <i>Grand Illusion</i> \$	29 Museum closed	30 Tour 1:30 <i>Artistic Luxury</i> T Film 1:30 <i>The Earrings of Madame de... </i>	31 Art in Focus Talk 1:30 <i>Botticelli Tondo</i> Film 1:30 <i>Russian Ark</i> \$ Museum closes at 4:00			



Imperial Blue Serpent Egg, 1887.
House of Fabergé.
Lent by His Serene Highness Prince Albert II of Monaco

Burt Lancaster and Claudia Cardinale in the famous dance sequence from *The Leopard*.





THE CLEVELAND MUSEUM OF ART

In University Circle
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Exhibitions

At the Museum

Artistic Luxury: Fabergé, Tiffany, Lalique

Through January 18, 2009

Just over 100 years ago, three of history's greatest designers, Peter Carl Fabergé, Louis Comfort Tiffany, and René Lalique, engaged in a spirited rivalry that drove each to attain unsurpassed heights in the creation of jewelry and luxury goods. In this opulent exhibition, see their greatest masterworks reunited for the first time since the legendary 1900 world's fair in Paris.

Artistic Luxury is organized by the Cleveland Museum of Art. This exhibition is presented through the generous support of National City. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Generous support for the exhibition catalogues has been provided by a grant from The Tiffany & Co. Foundation.

World Tour

Monet to Dalí: Modern Masters from the Cleveland Museum of Art

Through January 18, 2009, at the
Detroit Institute of Arts



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RIGHT: *Artistic Luxury*

COVER: Aleksandra Exter (Russian, 1882–1949). *Landscape with Houses and Trees* (detail), about 1914–15. Oil on canvas, 79.5 x 54.5 cm. John L. Severance Fund 2008.37